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THE PAINTINGS OF GEORGE BELLOWS

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THE PAINTINGS OF GEORGE BELLOWS

ALFRED A. KNOPF · NEW YORK
1929

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FOR VALUABLE HELP
AND KIND SUGGESTIONS IN
THE PREPARATION OF THIS BOOK
I WISH TO THANK
ROBERT HENRI, EUGENE SPEICHER
AND IRVING BROWN

Emma S. Bellows

As a foreword is generally expected and is perhaps to be desired in a book of this nature we were casting about in search of what ideas would be suitable, and who would be the most likely one to do the writing. The problem seemed difficult, but in searching among his papers we found the following letter written by George Bellows' own hand, and we believe no other foreword could equal it in fitness, or be of more interest to the reader.

ROBERT HENRI

YOU ask me six questions mostly of definition which, in a sense, are answered in the dictionary and yet any one of which may be, and has been, the subject of warm discussion and earnest philosophising, and can be answered from innumerable angles. In as brief a way as possible I may be able to propose an idea or two which may prove suggestive and of value.

FIRST. What is good drawing?

This question depends on the definition of what is a work of art. If we consider that a work of art is the finest, deepest, most significant expression of a rare personality, it follows that any plastic invention or creative moulding of form which succeeds in giving life to this expression is good drawing. It may have the mechanical and spiritual shortcomings coincident with even the greatest of people but it will still remain good drawing.

SECOND. What is good painting?

This question is a development of the first and is answered equally in the first statement. This being the case, it follows that there is no distinction of importance between these two descriptive words, which signify means rather than end. In fact, I am sure that no line can be drawn between them as manifested in pictures. I am not familiar with the academic distinction between drawing and painting, if there is one. I have always regarded and spoken of painting in the perfectly commonplace and popular sense of using color. In this sense good painting is the emotional heightening of form by the use of the powers, relations, and significance of colors. It occurs simultaneous with and is inseparable from the act of drawing; depends for its artistic value on its beauty and significance, on the shapes, directions, contrasts and relations with which it is drawn. In fact, if we think twice we see that all drawing carries the element of color both in fact and in suggestion and that all painting is dependent on drawing or is otherwise a shapeless and formless mess.

THIRD. How does subject matter relate to art?

A work of art is both independent of and dependent on a subject; independent in that all objective or subjective sensations, anything, in fact, which has the power to hold or receive human attention, may be the subject of a

work of art; dependent, in the sense of the necessity, whether realised or not, of a point of departure, a kernel, a unit established, around which the creative imagination builds or weaves itself. The name given to a thing is *not* the subject, it is only a convenient label. Any subject is inexhaustible.

FOURTH. How is nature related to art?

In English the word nature is used with several distinct and opposite meanings. It is a very ancient word around which the conceptions of man are continually wavering and speculating. In its broadest and, I imagine, most scientific meaning all things that are are nature. It is the name for the mode, partly known and mostly unknown, in which all things take place. Its distinctly opposite and popular meaning is its use in distinguishing between the natural and the artificial, or art, or, between the spontaneous phenomena, as we know them, and man's arrangement of natural forces. A third and still more ambiguous meaning connects the word nature with law. We speak of following "the laws of nature" or breaking "the laws of nature": words which do not express meaning with clear definition. They describe rather a differentiation between causes and effects seeking a discovery of the social, ethical, mechanical and artistic orders which ought to be, a selecting among the laws of nature which are always in operation, with the idea of ordering to a specific end. Therefore the school dictum of following nature is a foolish criterion and a meaningless phrase. Anything is right only as it answers to the need for which it was ordered. Thus human action cannot avoid conforming to nature in one meaning of the word, while in the other meaning the whole aim and object of action and thought is to alter and improve nature. There is an age-long, innate human prejudice surrounding the significance of nature as a name, a prejudice against tampering with or what is called "taking liberties with the laws of nature" or with what seems to the unimaginative the spontaneous workings of things as they are. This accounts, at least in part, for the suspicion and prejudice of academies, institutions, religions and society generally against any new order which disturbs, insults or rejects the accustomed. As a matter of fact, all the acts of life are the reordering, recognised or not, of phenomena, and the search for a finer reordering. A work of art may be described as an arrangement or

ordering of forces with the motive of stimulating the emotions and the receptivity of the mind to aesthetic impression and creation. The ideal artist is he who knows everything, feels everything, experiences everything and retains his experience in a spirit of wonder and feeds upon it with creative lust. He is therefore best able to select and order the components best suited to fulfill any given desire. The ideal artist is the superman. He uses every possible power, intellectual, spiritual, emotional, consciously and subconsciously to arrive at his ends.

FIFTH. Why do students fail to conceive the big things in art?

Fortunately no one has yet been able to put his finger exactly on what the so-called "big things" in art are. No one is born with wisdom and culture, and the potential abilities for its acquisition vary in tragic degree. Nevertheless, I believe most people are born with the innate tendency to learn, and, in a finer social order and with greater common knowledge, could experience and develop along personal lines. This tendency is the most valuable of life's gifts. Our powers unfortunately are usually nullified and drilled into formulas by our society and our schools. Coward man is afraid of change, variation and the type unlike and ununderstood by himself. The fight for freedom and growth of any unique personality is one of eternal vigilance demanding the greatest bravery.

I must again make a definition which your question implies and calls for, *i.e.*, what is an art student? To be a student is to have an eternal aptitude of mind for the assimilation of understandings, impressions and knowledge. All great people never cease being students, while it is obvious that the term is applied to many whom it will never fit. The name student also implies its complement in the object, nature, field of study, sources, masters, authorities. The student of art is continually at work both on art and on life. He gathers from the first what other fine minds have found, from the second he searches for new experience. He uses the first not as a criterion but as an assistance to the second. It is a matter of common knowledge that art schools do not make artists. However, it is not a matter of common knowledge that there are grounds for suspicion that art schools do quite the opposite. There is no question nevertheless of the great benefit to be derived by the

meeting between the right master and the right pupil. The great school is where the great man teaches and where he finds students with heart enough and head enough to meet the ordeal. This truth implies the necessity on the part of every student, however young, of becoming at once his own editor and judge of who and what is for him worth while. He should know instinctively that because a teacher is older and in a position of authority that this is no assurance of the fact that the teacher knows anything whatever. He is under immediate necessity of judging men and motives and should consequently give the widest possible range to his personal contact and abstract theory both with men and with ideas, and I am confident of this that if the student is a valuable personality he will soon outgrow the lesser and rise to the greater. Strong growth depends on far-flung roots.

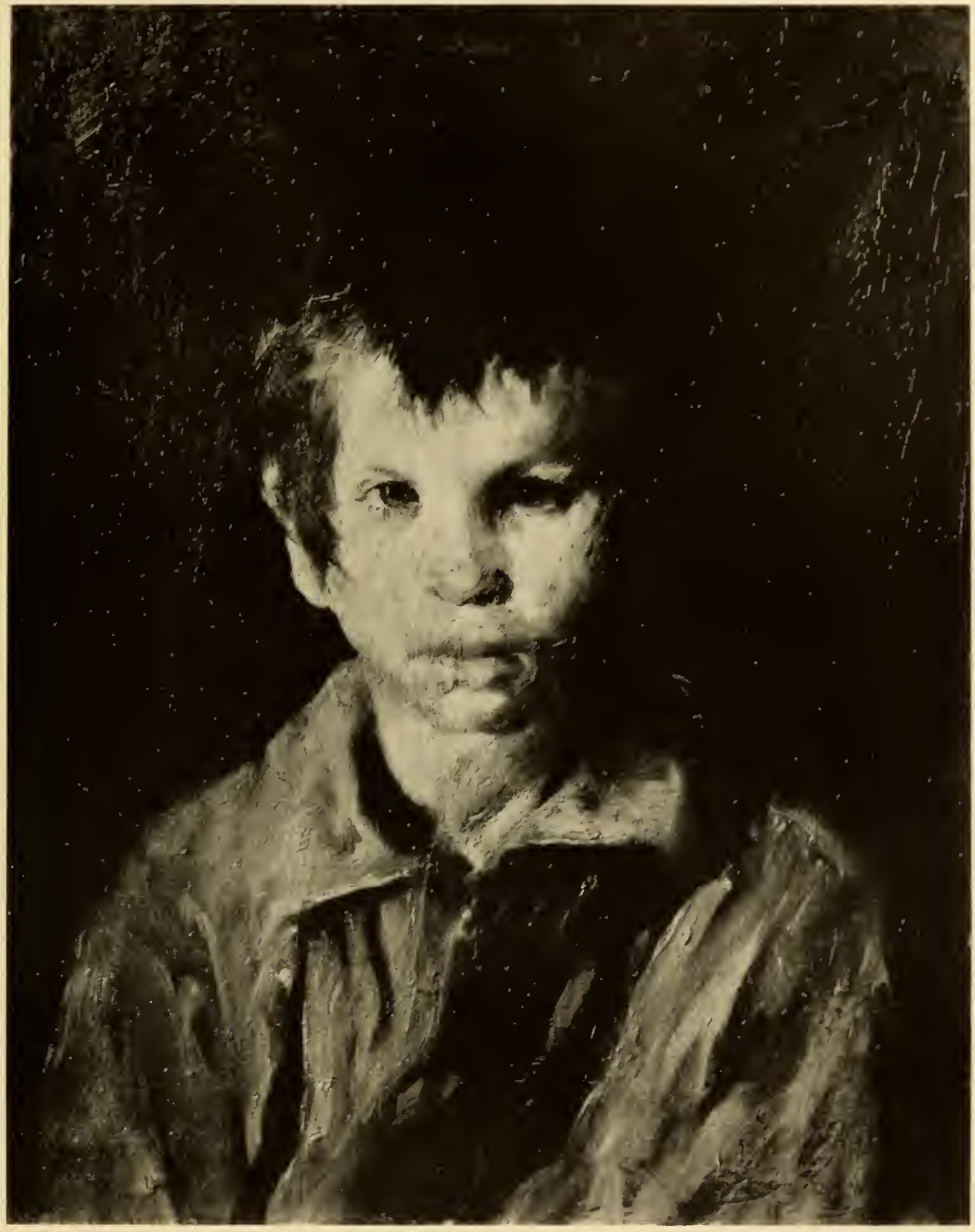
SIXTH. Of what importance is art to society?

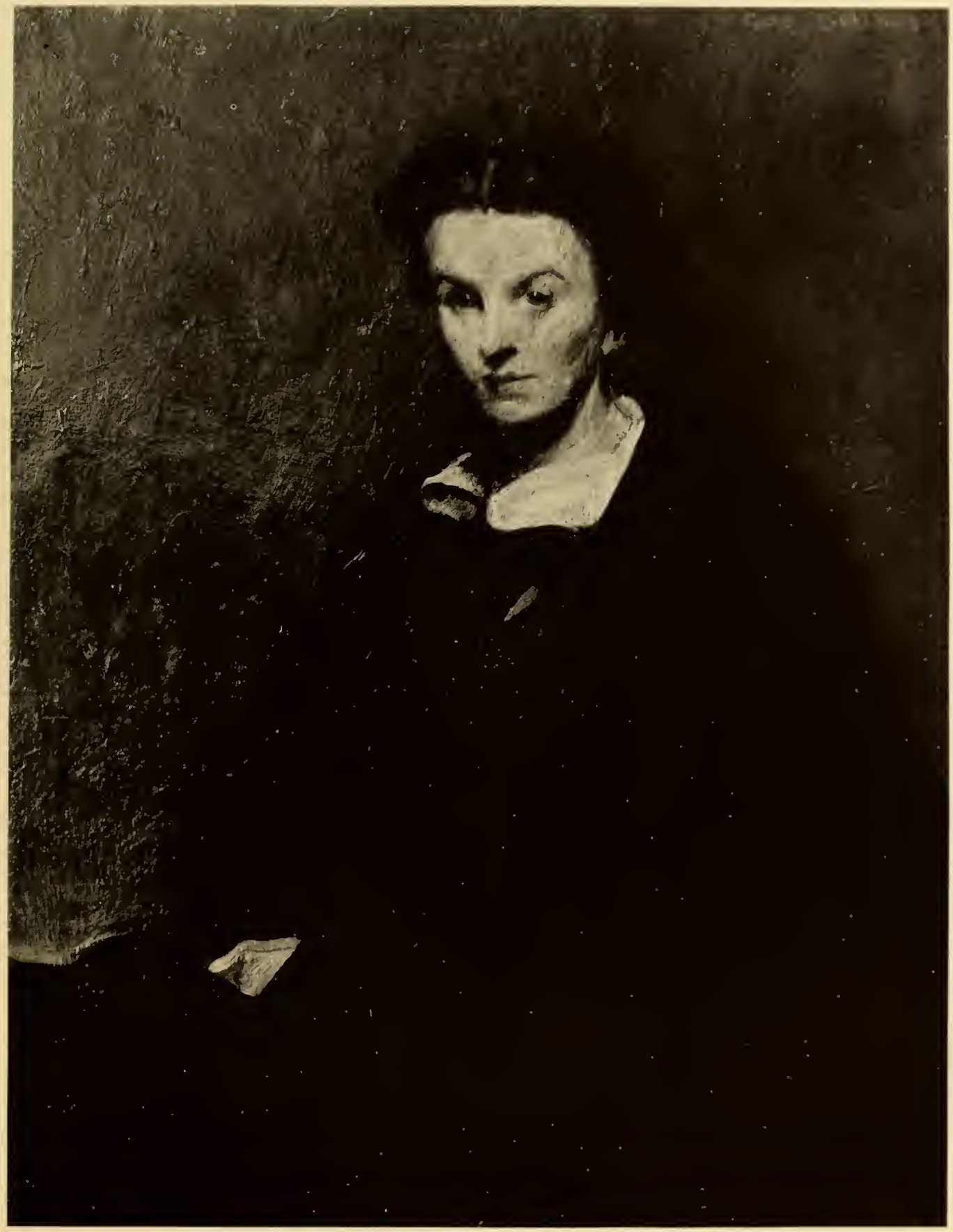
All civilization and culture are the results of the creative imagination or artist quality in man. The artist is the man who makes life more interesting or beautiful, more understandable or mysterious, or probably, in the best sense, more wonderful. His trade is to deal in illimitable experience. It is therefore only of importance that the artist discover whether he be an artist, and it is for society to discover what return it can make to its artists.

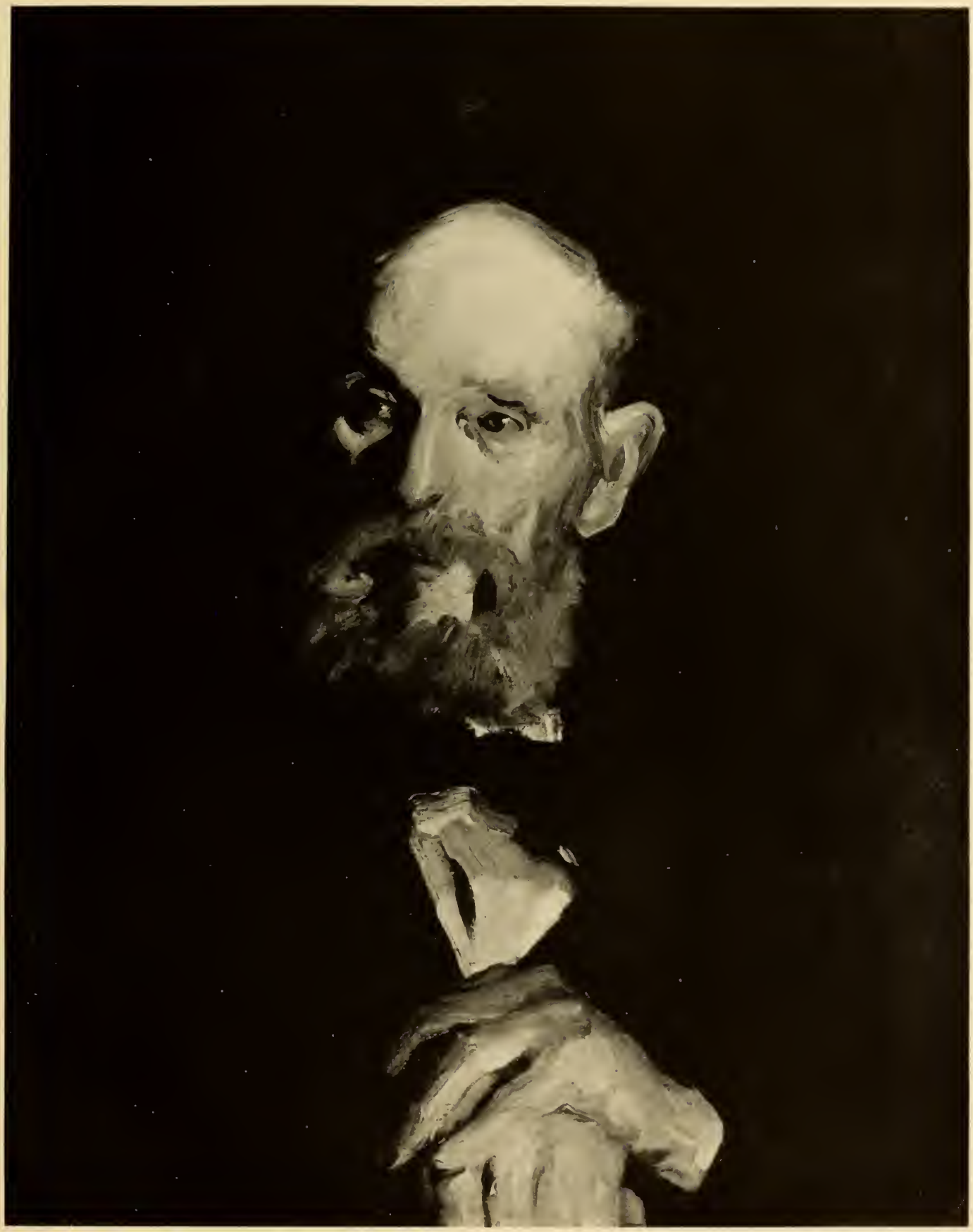
GEORGE BELLOWS

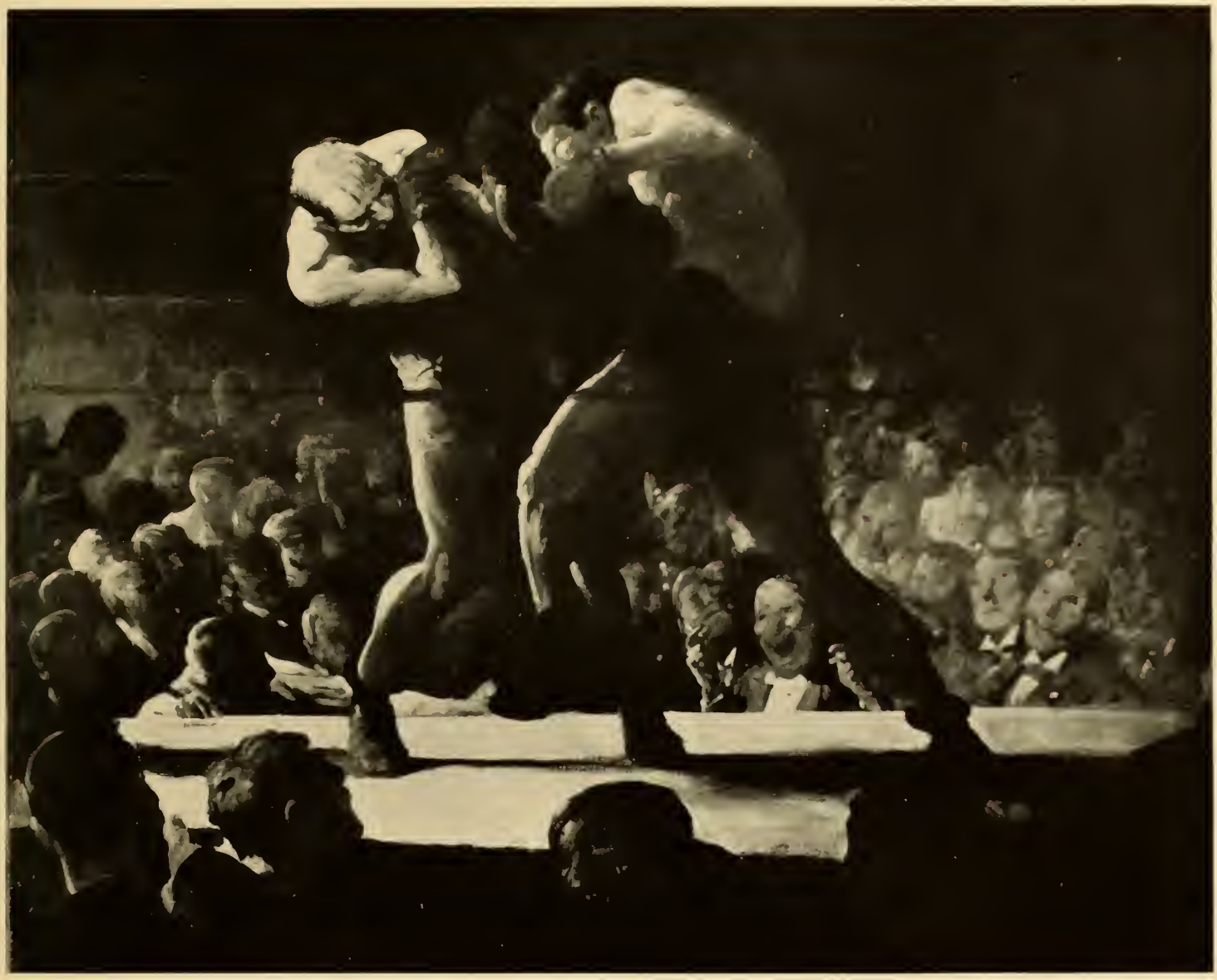
1882-1925

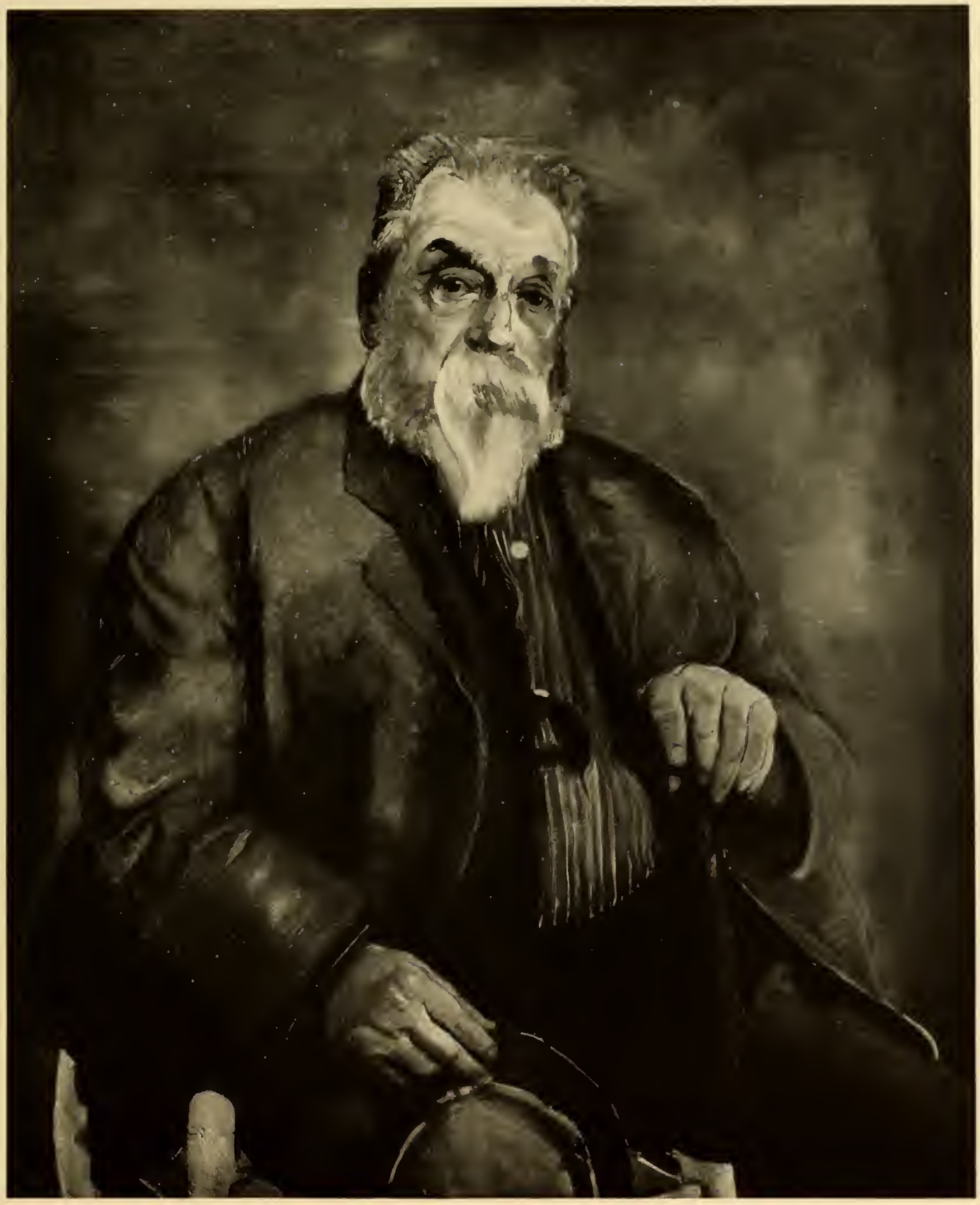
THE PAINTINGS

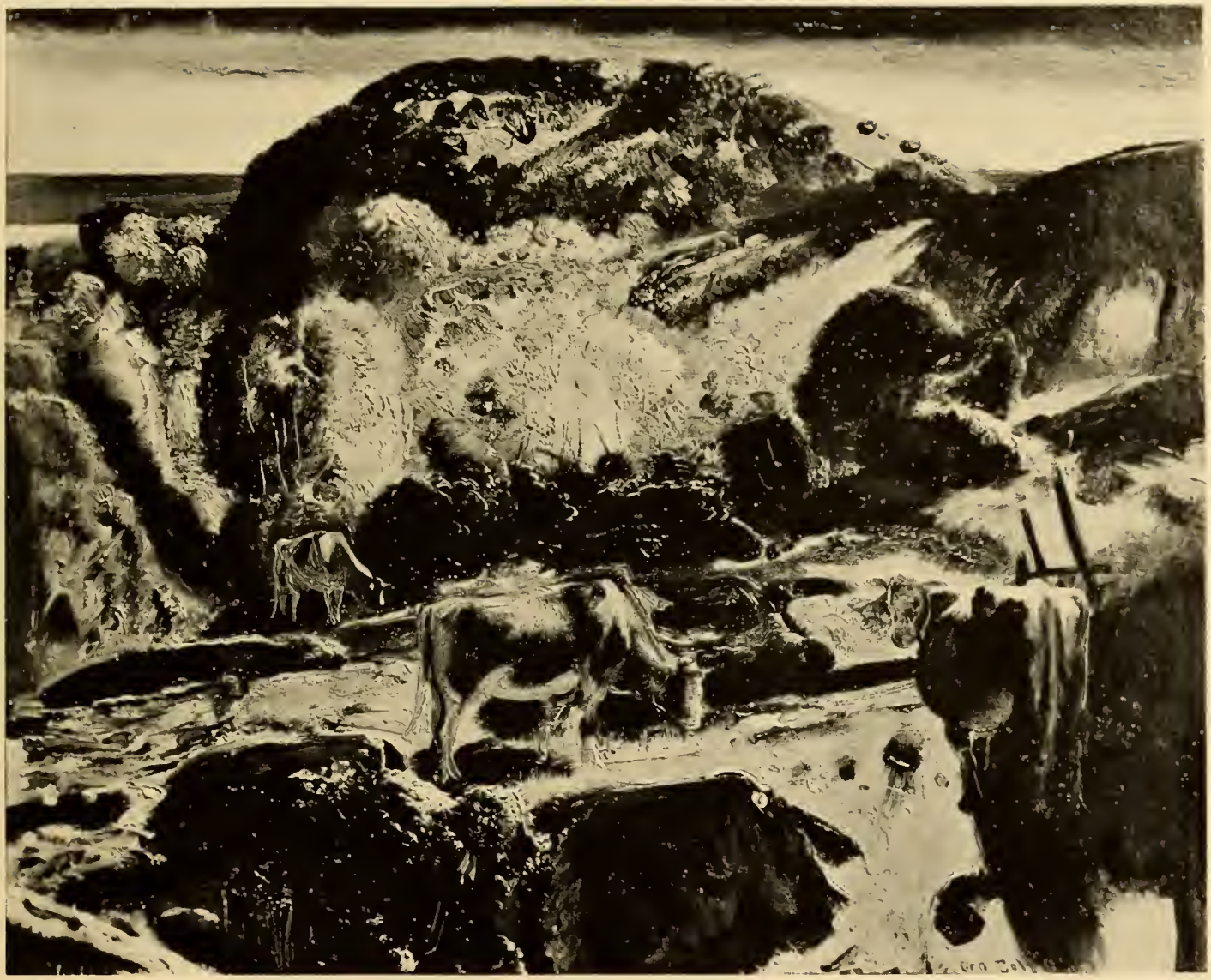


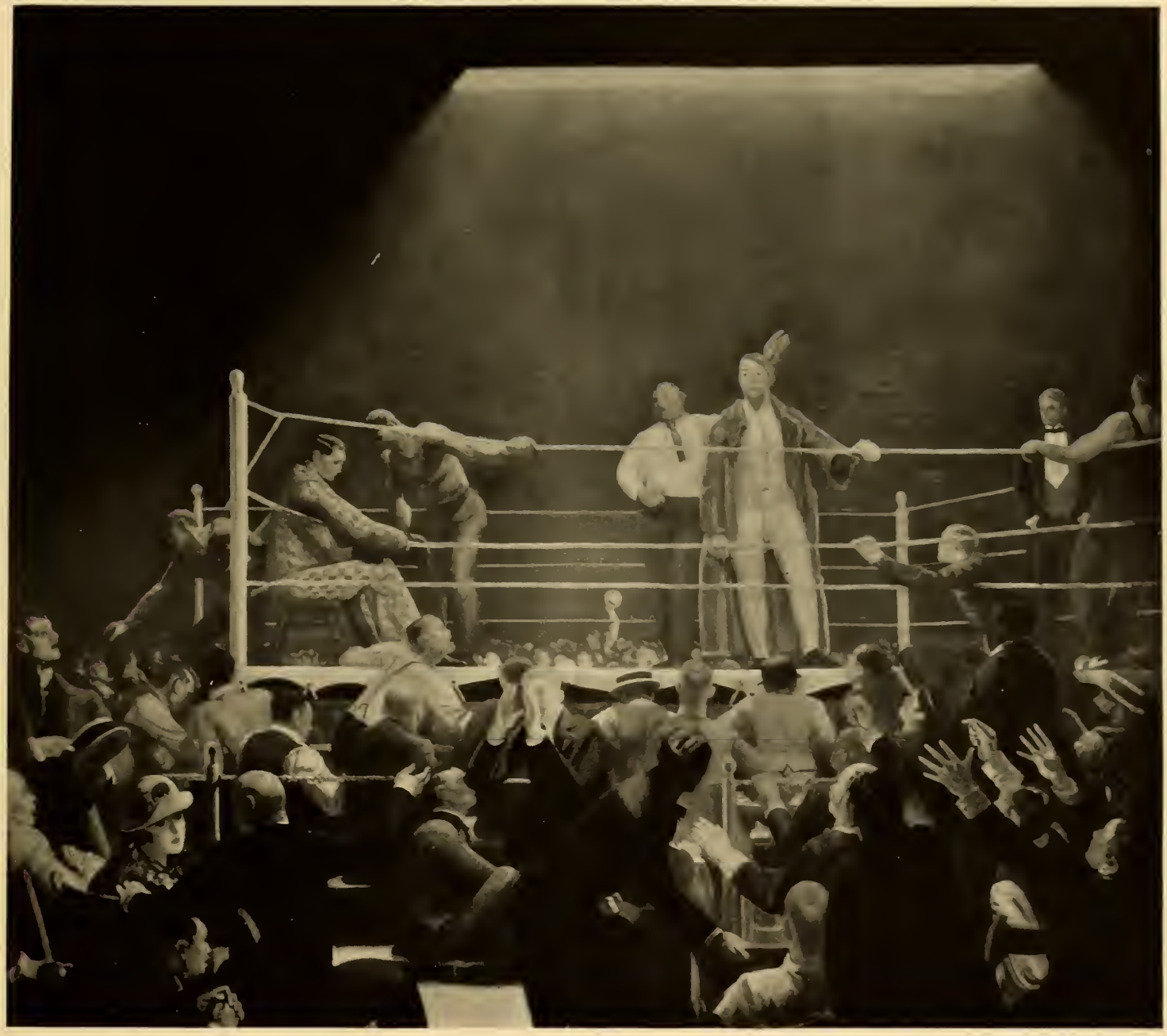


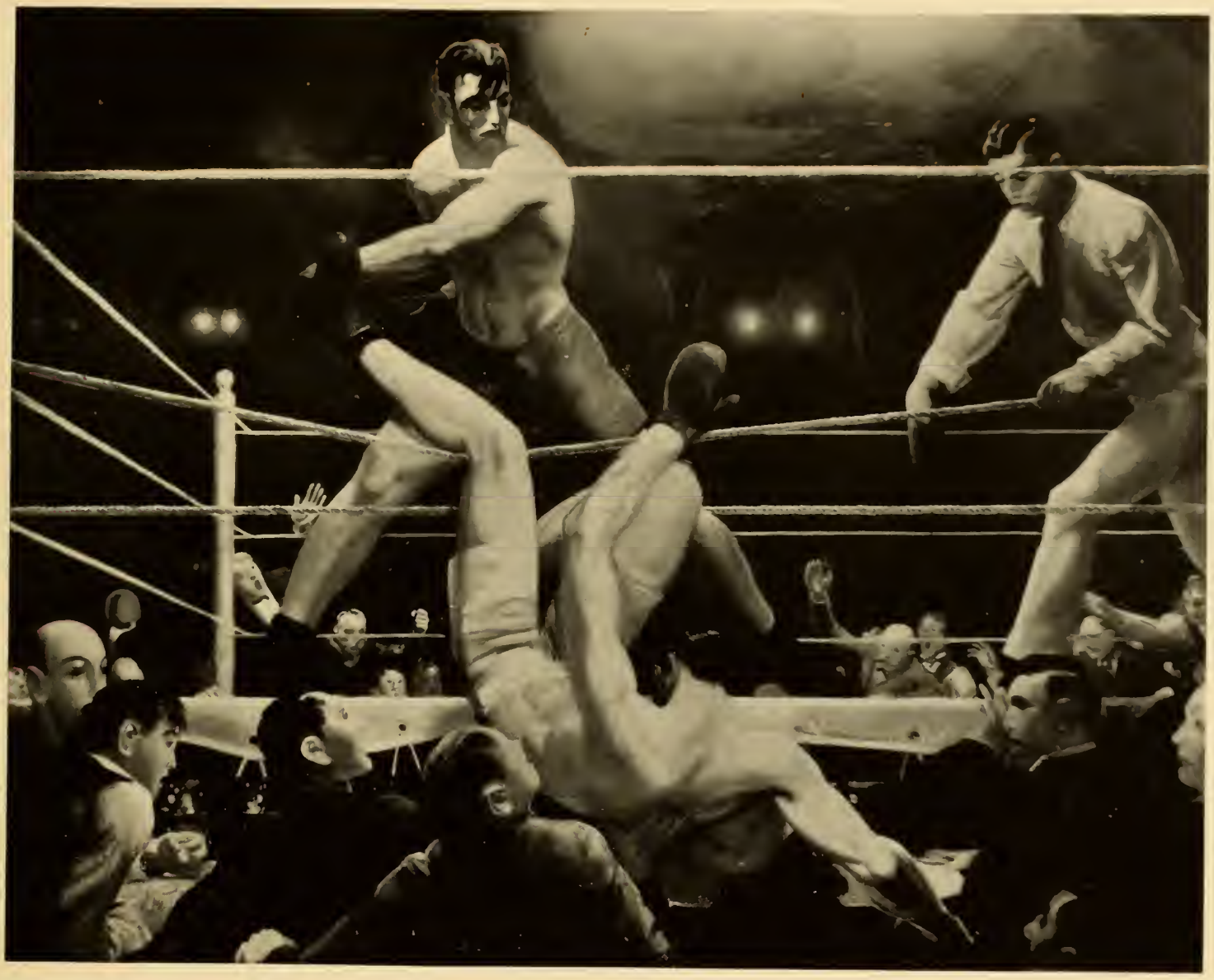












LIST OF PAINTINGS

The sizes of the paintings in the following tabulation are given in inches: the height is indicated first and then the width. All paintings are on canvas, or wood panels.

1. CROSS-EYED BOY, 1906
   SIZE 20x16
2. PORTRAIT OF GLADYS FINDLAY, 1905
   SIZE 34x26. Collection of Mrs. John Hall, New York.
3. PORTRAIT OF MY FATHER, 1906
   SIZE 28x22. Collection of Howard Monett, Columbus, Ohio.
4. LITTLE GIRL IN WHITE, 1907
   SIZE 62x34
5. EARLY STANDING NUDE, 1906
   SIZE 72x36
6. RIVER RATS, 1906
   SIZE 30x38
7. CLUB NIGHT, 1907
   SIZE 43x53
8. FORTY-TWO KIDS, 1907
   SIZE 42x60. Collection of Mrs. Peter Click, Pittsburgh, Pa.
9. PORTRAIT OF LAUGHING BOY, 1907
   SIZE 24x18
10. STEAMING STREETS, 1908
    SIZE 38x30
11. PORTRAIT OF PROSPER INVERNIZZI, 1907
    SIZE 38x30
12. PADDY FLANNIGAN, 1908
    SIZE 30x25. Collection of Miss Julia Peck, New York.
13. NORTH RIVER, 1908
    SIZE 32x42. Collection of Pennsylvania Academy, Philadelphia, Pa.
14. EXCAVATION AT NIGHT, 1908
    SIZE 34x44
15. RAIN ON THE RIVER, 1908
    SIZE 32x38. Collection of Rhode Island School of Design, Providence,R.I.
16. UP THE HUDSON, 1908
    SIZE 36x48. Collection of Metropolitan Museum of Art, New York.
17. THE LONE TENEMENT, 1909
    SIZE 36x48

18. SUMMER NIGHT, RIVERSIDE DRIVE, 1909
size 38x48. Private Collection.

19. THE BRIDGE, BLACKWELLS ISLAND, 1909
size 34x44. Collection of Toledo Museum of Art, Toledo,Ohio.

20. SHARKEY'S, 1909
size 36x48. Collection of Cleveland Museum of Art, Cleveland, Ohio.

21. BOTH MEMBERS OF THIS CLUB, 1909
size 45x63

22. THE WARSHIPS, 1909
size 30x38

23. UPPER BROADWAY, 1910
size 30x38

24. BLUE SNOW; THE BATTERY, N. Y., 1910
size 34x44

25. POLO AT LAKEWOOD, 1910
size 45x63. Collection of Columbus Gallery of Fine Arts.

26. CROWD, POLO GAME, 1910
size 45x63. Collection of John H. Whitney, New York.

27. EVENING SWELL, 1911
size 30x38

28. SNOW DUMPERS, 1911
size 36x48

29. SHORE HOUSE, 1911
size 40x42

30. DOCKS IN WINTER, 1911
size 30x44. Collection of Miss Helen Frick.

31. SNOW CAPPED RIVER, 1911
size 45x63. Collection of Telfair Academy of Arts and Science, Savannah, Georgia.

32. NEW YORK, 1911
size 45x63

33. PORTRAIT OF DR. WALTER QUINCY SCOTT, 1912
size 44x34. Collection of Ohio State University, Columbus, Ohio.

34. MEN OF THE DOCKS, 1912
size 45x63. Collection of Randolph Macon, Woman's College, Lynchburg, Va.

35. THE CIRCUS, 1912
size 34x44. Collection of Robert Treat Paine, 2nd, Boston, Mass.

36. OUTSIDE THE BIG TENT, 1912
size 30x38. Collection of Phillips Academy, Andover, Mass.

37. PORTRAIT OF DR. WILLIAM OXLEY THOMPSON, 1913
size 80x40

38. APPROACH TO THE BRIDGE AT NIGHT, 1913
size 34x44

39. CLIFF DWELLERS, 1913
size 42x40. Collection of Museum of History, Science and Art, Los Angeles, Cal.

40. APPROACH OF RAIN, 1913
size 13x19½

41. BEATING OUT TO SEA, 1913
size 15x19½

42. EMMA AT PIANO, 1914
size 30x38. Collection of Adolph Lewisohn, New York.

43. ROCK BOUND, 1913
size 18x22

44. CLEANING FISH, MONHEGAN ISLAND, 1913
size 13¼x19½. Private Collection.

45. GERALDINE, 1914
size 22x18

46. JULIE, 1914
size 30x25

47. A GRANDMOTHER, 1914
size 38x30

48. JACKIE, 1914
size 25x25

49. PORTRAIT OF PAUL MANSHIP, 1915
size 30x25

50. YOUNG GIRL WITH GREEN HAT, 1915
size 38x30

51. EASTER SNOW, 1915
size 34x44. Collection of Mrs. Charles W. Goodyear, Buffalo, N. Y.

52. SUZANNE, 1915
size 38x30

53. NUDE WITH PARROT, 1915
size 40x32. Collection of Mrs. Harry Payne Whitney, New York.

54. TORSO OF GIRL WITH FLOWERS, 1915
size 40x32. Collection of Mrs. L. L. Valentine, Chicago, Ill.

55. THE SAWDUST TRAIL, 1916
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56. OLIVIA, 1916
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57. LILLIAN, 1916
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58. DORIS, 1916
size 22x18

59. IN A ROWBOAT, 1916
size 30x44

60. THE RED VINE, 1916
size 22x28. From the Dale Collection, New York.

61. THE SKELETON, 1916
size 30x44. Collection of Oscar Cintas, Havana, Cuba.

62. GRANNY AMES' HOUSE, No. 1, 1916
size 18x22. Collection of Mrs. J. J. Kerrigan.

63. JEAN WITH BLUE BOOK AND APPLE, 1916
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64. SUSAN COMFORT, 1916
size 22x18. Collection of Dr. Fred T. Murphy, Detroit, Mich.

65. CREHAVEN, SMALL, 1916
size 18x22

66. CREHAVEN, LARGE, 1917
size 30x44. Collection of Henry Sheafer, Pottsville, Pa.

67. FISHERMAN, 1917
size 30x44. Private Collection.

68. THE SAND TEAM, 1917
size 30x44. Collection of Brooklyn Museum, New York.

69. ANNE IN BLACK VELVET, 1917
size 38x30. Collection of John Braun, Philadelphia, Pa.

70. PADRE, 1917
size 40x32

71. JEAN, 1917
size 24x20. Collection of Adolph Lewisohn, New York.

72. ANNE WITH JAPANESE PARASOL, 1917
size 58x36

73. GOLF COURSE, CALIFORNIA, 1917
size 30x38

74. CHIMIO, NEW MEXICO, 1917
size 30x44

75. PUEBLO, TESUQUE, No. 2, 1917
size 34x44

76. BULL AND COWS, 1918
size 20x24

77. FISHERMEN'S HUTS, 1918
size 20x24

78. EDITH CAVELL, 1918
size 45x63

79. DAWN OF PEACE, 1918
size 104x79. Collection of Cincinnati Museum Association, Cincinnati, Ohio.

80. HAIL TO PEACE, 1918
size 104x79. Collection of Cincinnati Museum Association, Cincinnati, Ohio.

81. OLD LADY WITH BONNET, 1918
size 30x25

82. THE STUDIO, 1919
size 48x38

83. THE BEACH, 1919
size 26x32

84. THREE CHILDREN, 1919
size 34x44

85. FIVE COWS, 1919
size 20x24. Collection of Adolph Lewisohn, New York.

86. SWAMP PASTURE, 1919
size 18x22

87. ON THE PORCH, 1919
size 30x44

88. EMMA IN THE BLACK PRINT, 1919
size 40x32. Collection of John T. Spaulding, Boston, Mass.

89. MARGARITE, 1919
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90. PORTRAIT OF MRS. CHESTER DALE, 1919
size 40x32. From the Dale Collection, New York.

91. GRANDMA BELLOWS, 1919
size 38x30

92. NUDE WITH WHITE SHAWL, 1919
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93. MRS. T. IN WINE SILK, 1919
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94. WALDO PIERCE, 1920
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95. MRS. T. IN CREAM SILK, No. 2, 1920
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96. GRAMERCY PARK, 1920
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97. CAT AND PHEASANT, 1920
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98. EMMA AT A WINDOW, 1920
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102. NUDE WITH RED HAIR, 1920
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103. HUDSON AT SAUGERTIES, 1920
size 16½x24

104. ELINOR, JEAN AND ANNA, 1920
size 59x66. Collection of Albright Art Gallery, Buffalo, N. Y.

105. CHICKENS AND LANDSCAPE, 1920
size 18x22

106. PIGS AND DONKEY, 1920
size 18x22. Collection of Mr. and Mrs. Lesley G. Sheafer, New York.

107. DETAIL FROM ELINOR, JEAN AND ANNA
Detail from plate 104.

108. KATHERINE ROSEN, 1921
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109. PORTRAIT OF MY MOTHER, No. 1, 1921
size 83x49

110. ROUMANIAN GIRL, 1921
size 44x34. Collection of Edward Coykendall, Kingston, N. Y.

111. A BOY, 1921
size 34x30

112. JEAN IN THE PINK DRESS, 1921
size 32x26

113. PORTRAIT OF MY MOTHER, No. 2, 1921
size 79x49. Collection of Chicago Art Institute, Chicago, Ill.

114. ANNE WITH PURPLE WRAP, 1921
size 40x32. Collection of Phillips Academy, Andover, Mass.

115. BOY WITH ETON COLLAR, 1921
size 38x30

116. CORNFIELD AND HARVEST, 1921
size 18x22

117. PORTRAIT OF MARY, 1922
size 44x34

118. PORTRAIT OF SAMUEL KNOPF, 1922
size 40x32. Collection of Samuel Knopf, New York.

119. PORTRAIT OF MRS. WALTER H. RICHTER, 1922
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120. CAMPFIRE ON THE ESOPUS, 1922
size 16½x24. Collection of Mrs. Howell H. Howard, Dayton, Ohio.

121. COOPER'S BARN, 1922
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122. STORM WEATHER, 1922
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123. THREE PIGS AND A MOUNTAIN, 1922
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124. STUART JONES' BARN, 1922
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